



**TIM ALLEN** is

WALT DISNEY  
PICTURES PRESENTS

THE **SHAGGY**  
**DOG**

WALT DISNEY  
PICTURES PRESENTS  
**THE SHAGGY  
DOG**

THIS MATERIAL IS ALSO AVAILABLE ONLINE AT  
<http://www.bvpublicity.com>



© Disney Enterprises, Inc. All Rights Reserved.

[disney.com/shaggydog](http://disney.com/shaggydog)

WALT DISNEY PICTURES

Presents

# THE SHAGGY DOG

A  
MANDEVILLE FILMS/  
BOXING CAT FILMS  
Production

A  
BRIAN ROBBINS  
Film

Directed by ..... BRIAN ROBBINS  
Screenplay by ..... THE WIBBERLEYS  
and GEOFF RODKEY  
and JACK AMIEL & MICHAEL BEGLER

Produced by ..... DAVID HOBERMAN  
TIM ALLEN

Executive Producers ..... ROBERT SIMONDS  
TODD LIEBERMAN

Executive Producers ..... WILLIAM FAY  
MATTHEW CARROLL

Director of  
Photography... GABRIEL BERISTAIN, B.S.C./A.S.C.  
Production Designer ... LESLIE MCDONALD  
Edited by ..... NED BASTILLE, A.C.E.  
Costumes Designed by ... MOLLY MAGINNIS  
Music by ..... ALAN MENKEN  
Casting by ..... JUEL BESTROP, C.S.A.  
and JEANNE MCCARTHY, C.S.A.

## CAST

Dave Douglas ..... TIM ALLEN  
Rebecca Douglas ..... KRISTIN DAVIS  
Carly Douglas ..... ZENA GREY  
Josh Douglas ..... SPENCER BRESLIN  
Ken Hollister ..... DANNY GLOVER  
Dr. Kozak ..... ROBERT DOWNEY JR.  
Justin Forrester ..... JOSHUA LEONARD  
Trey ..... SHAWN PYFROM  
Dr. Gwen Lichtman ..... BESS WOHL

Larry ..... JARRAD PAUL  
Justin Forrester's  
Attorney ..... ANNABELLE GURWITCH  
Judge Claire Whittaker ..... JANE CURTIN  
Lance Strickland ..... PHILIP BAKER HALL  
Shelter Employee ..... JOEL DAVID MOORE  
Janey ..... JEANETTE BROX  
Doctor ..... KEVIN COONEY  
Lori ..... RHEA SEEHORN  
Baxter ..... CRAIG KILBORN  
Monk ..... KOJI KATAOKA  
Leader ..... CASEY SANDER  
Bailiff ..... COURTNEY MCLEAN  
Ms. Foster (Teacher) .. LAURA KIGHTLINGER  
Co-Worker ..... PHAEDRA NIELSON  
Animal Control Officer .. ERIC WINZENRIED  
Homeless Guy ..... JOHN GATINS  
Tracy ..... JORDYN MICHELLE COLEMON  
Woman in Restaurant ..... JAN DEVEREAUX  
News Reporter ..... JANE HAJDUK  
Police Officer ..... ROCKY LAPORTE  
Bus Driver ..... MIC RODGERS  
Young Boy ..... KEVIN SHUE  
Young Boy ..... TONY SHUE  
Mercenary ..... LEONARD L. THOMAS  
Football Coach ..... MARK ROBERT ELLIS  
Quarterback ..... ADAM HICKS  
Obnoxious  
Player #1 ..... MICHAEL TYLER HENRY  
Obnoxious Player #2 .... DARBY C. WILSON  
Merc. Pilot ..... RICK SHUSTER  
Husky Quarterback ..... MAX QUIROZ  
Stenographer ..... CHRISTINA BERGSTROM  
Animal Control Officer #2 .. LUKE GREGORY  
Man in Elevator ..... DAVID GOLDSMITH  
News Reporter #2 ..... SO LYNN  
Kozak Secretary ..... JANINE EDWARDS  
Grant/Strickland  
Office Worker ..... BRANDON OLIVE  
Protest Leader ..... CHRIS WEAVER  
Highway Driver ..... PHIL PAVEL

And Introducing  
COAL  
as The Shaggy Dog

Stunt Coordinator ..... TIM TRELLA  
Aerial Coordinators ..... KEVIN LAROSA  
RICK SHUSTER  
Spacecam Pilot ..... CRAIG HOSKING

Second  
Assistant Director . . . . . WILLIAM PURPLE

Visual Effects  
Supervisor . . . . . STEPHEN ROSENBAUM

Based on "The Shaggy Dog"  
Screenplay by Bill Walsh  
and Lillie Hayward  
and "The Shaggy D.A."  
Screenplay by Don Tait

Production Supervisors . . . . . LYNN ANDREWS  
KIMBERLY RACH

Art Director . . . . . DANIEL T. DORRANCE  
Assistant Art Director . . . . . JEFF MOSSA  
Set Decorator . . . . . RONALD R. REISS  
Leadman . . . . . BRUCE LUIZZI

Costume Supervisor . . . . . SANDY KENYON  
Mr. Allen's Costumer . . DENNIS MCCARTHY  
Women's  
Costumer . . . . . SALLY SMITH-MCCARDLE  
Costumers . . . . . GWEN FORNATARO  
DANIELLE C. BAKER  
Key Makeup Artist . . . . . HALLIE D'AMORE  
Co-Department Head  
Makeup Artist . . . . . KENNETH SCHOENFELD  
Key Hairstylist . . . . . BETH MILLER  
Mr. Allen's Hairstylist . . BONNIE CLEVERING

Camera Operator . . . . . CRAIG FIKSE  
First Assistant Camera . . . BRIAN LEGRADY  
Second Assistant Camera . . . PHIL GIBILISCO  
Camera Loader . . . . . SEASON FAUNTLEROY  
Script Supervisor . . . . . BRENDA LOPEZ  
Production  
Sound Mixer . . . . . JOSE ANTONIO GARCIA  
Boom Operator . . . . . JOHNATHAN FUH  
Cableman . . . . . CHRISTOPHER DIAMOND  
Location Manager . . . . . KRISTAN WAGNER  
Key Assistant  
Location Manager . . . . . ISSAC ARDOLINO  
Assistant Location Manager . . KELLY STUART

Post Production  
Supervisor . . . . . JAYNE ARMSTRONG

First Assistant  
Editor . . . . ARAM ROBERT NIGOGHOSSIAN  
Second Assistant  
Editor . . . . . JASON WASSERMAN  
Editorial  
Production Assistant . . . . . J. ALLAN WHITE

Visual Effects Producer . . . BLONDEL AIDOO

Visual Effects Editor . . DERRICK MITCHELL

Supervising  
Sound Editors . . . . . ROBERT L. SEPHTON  
RANDLE AKERSON

Re-Recording  
Mixers . . . . . DAVID E. FLUHR, C.A.S.  
CHRISTIAN P. MINKLER

First Assistant  
Sound Editor . . . . . F. SCOTT TAYLOR  
Assistant Sound Editor . . . DANA OLSEFSKY  
Effects Editor . . . . . BRUCE TANIS, MPSE  
Field Recording . . . . . ROB NOKES  
Dialogue Supervisor . . . . VAL KUKLOWSKY  
Dialogue Editor . . . . . KIMBERLY WILSON  
ADR Supervisor . . . . . ZACK DAVIS  
ADR Editor . . . . . DAVID WILLIAMS  
ADR Mixer . . . . . DOC KANE  
ADR Recordist . . . . . JEANETTE BROWNING  
ADR Voice Casting . . . . . SOUNDS GREAT  
Foley Supervisor . . . . . CHRISTOPHER FLICK  
Foley Editor . . . . . MARK PAPPAS  
Foley Walkers . . . . . DAN O'CONNELL  
JOHN CUCCI  
Foley Mixer . . . . . JIM ASHWELL

Re-Recording Services  
Provided by . . . . . BUENA VISTA SOUND  
Recordist . . . . . GABRIEL GUY

Chief Lighting  
Technician . . . . . ADAM CHAMBERS  
Key Rigging Gaffer . . . . . JAMES M. COX  
Key Rigging Grip . . . . . ROBERT LEITELT  
Best Boy Electric . . . . GEORGE LOZANO, JR.  
Key Grip . . . . . MICHAEL C. PRICE  
Best Boy Grip . . . . . MICHAEL ALEXONIS  
Dolly Grip . . . . . WAYNE STROUD  
Property Master . . . . . ANDREW M. SIEGEL

Assistant  
Property Master . . . . . MICHAEL GASTALDO  
Special Effects Supervisor . . . JOHN S. BAKER  
Production  
Coordinator . . . . . RHONDA DEVICTOR  
Assistant Production  
Coordinator . . . . . JOHN SANCHEZ  
Production Secretary . . . . . DAVID MALLEY

Second Second  
Assistant Director . . . . . BRIAN F. RELYEA

Assistant to Mr. Fay . . . . . BILL VERGOS  
Assistant to Mr. Hoberman . . . . KIM MEADE  
Set Assistant to  
Mr. Hoberman . . . . . ALLISON MEADOWS  
Assistant to  
Mr. Lieberman . . . . . JENNY MARCHICK  
Assistant to Mr. Robbins . . . . SUSIE ESPARZA  
Set Assistant to  
Mr. Robbins . . . . . HEATHER FLANDERS  
Assistant to Mr. Allen . . . . . STACY MANN

Set Designers . . . . . JANN ENGEL  
ANDREW REEDER  
HUGO SANTIAGO  
J. ANDRÉ CHAINTREUIL  
JEFFREY BECK

Construction  
Coordinator . . . . . ROBERT A. BLACKBURN  
Construction Foreman . . . WILLIAM PHEN, JR.  
Scenic  
Artist . . . . . CHRISTOPHER WOODWORTH  
Art Department  
Administrator . . . . . SUSAN CHOOIJIAN  
Production Assistants . . . . . JASON BEALE  
RYAN BONNER  
SCOTT JAMES DIAZ  
CRISOSTOMO  
MIKE CROTTY  
FARNAZ FAHID  
LOUIE GIANGRANDE  
MATTHEW JANSSEN  
BRANDY POLLARD  
JOHN ROCHE  
PETER SCHEER  
ANASTASIA STANECKI  
ELISABETH STONE

Studio Teacher . . . . . JERIE MCBRIDE

Spencer Breslin's  
 Studio Teacher . . . . . PAT JACKSON  
 Sports Technical Advisor . . . . . MARK ELLIS  
 Production Accountant . . . GREG HEMSTREET  
 First Assistant Accountant . MARTIN ELFALAN  
 Assistant Accountants . MICHAEL MACCUISH  
 JENNIFER CLARK  
 Payroll Accountant . . . ANDREW JABLONSKI  
 Construction  
 Estimator . . . THEODORE "TEDDY" DAVILA  
 Unit Publicist . . . . . PETER J. SILBERMANN  
 Still Photographer . . . . . JOSEPH LEDERER  
 Storyboard Artists . . . . . JIM MAGDALENO  
 RAY HARVIE  
 Video Assist. . . DAVID "GOLDY" GOLDSMITH  
 Transportation  
 Co-Coordiators . . . . . GARY SHEPHARD  
 LARRY SHEPHARD  
 Transportation  
 Co-Captains . . . . . WILLIAM K. BALLARD  
 KENNY YOUNGBLOOD  
 Casting Associate . . . . . NICOLE ABELLERA  
 Casting Assistant . . . . . JAIME HARLAN  
 Extras Casting . . . . . JEN BENDER  
 Animals Provided by . . BIRDS AND ANIMALS  
 Head Animal Trainer . . . . . MARK FORBES  
 Animal Trainers . . . . . RAYMOND BEAL  
 JIM BROCKETT  
 KRISTY CAMPBELL  
 GARY MUI  
 TONY SUFFREDINI  
 Cat Trainer . . . . . JANINE L. AINES  
 Chimpanzee Trainer . . . NERISSA POLITZER  
 Catering . . . . . DELUXE CATERING  
 Craft Service . . . . . CHANCE P. TASSONE  
 Assistant Craft Service . . . . STACY JELIN

### **TIPPETT STUDIO**

Visual Effects  
 Supervisor . . . . . THOMAS H. SCHELESNY  
 Visual Effects Producer . . . . CAROL CORWIN  
 Co-VFX Supervisor . . . . . FRANK PETZOLD  
 CG Supervisor . . . MATTHEW M. ROBINSON  
 VFX Production Manager . . . . KRISTY KING  
 Lead Animator . . . . . JAMES W. BROWN

Animators . . . . . CHUCK DUKE  
 WILL ELDER-GROEBE  
 TOM GIBBONS  
 RYAN HOOD  
 ELLIOTT ROBERTS  
 TOM ST. AMAND  
 JESS VICKERY  
 Lead Lighter . . . . . JULIEN SCHREYER  
 Lighters . . . . . JIM AUPPERLE  
 MIMIA ARBELAEZ  
 HOWARD CAMPBELL  
 BRAD FOX  
 BART TRICKEL  
 Lead Compositor . . . . . ALAN BOUCEK  
 Compositors . . . . . CHARLES GRANICH  
 MATT JACOBS  
 JONATHAN KNIGHT  
 ZOE-PECK EYLER  
 DAVID SCHNEE  
 FX Animator . . . . . CLEAR MENSER  
 Lead Character Set-Up . . . . . ERIC JEFFERY  
 Character Set-Up . . . . . JEREMIE TALBOT  
 Lead CG Painter . . . . . TIM ODELL  
 CG Painters . . . . . RENE BINKOWSKI  
 RUTH CASPARY  
 JANELLE SCHNEIDER  
 Lead CG Modeler . . . . . JOHN KOESTER  
 CG Modeler . . . . . MINYU CHANG  
 Lead Match-Move . . . . . DEVIN BREESE  
 Lead Roto/Paint . . . . . KENNETH VOSS  
 VFX Editor . . . . . JENNIFER HUTCHEON  
 Digital Imaging  
 Supervisor . . . . . MATTHEW TOMLINSON  
 Film I/O Supervisor . . . . . NATHAN ABBOT  
 Editorial/Imaging Manager . . . . VICKI WONG  
 Digital Color Corrector . . . ADAM GERARDIN  
 Digital Camera Operator . . . . DAVID A. LINK  
 Lead VFX Coordinator . . ANNIE POMERANZ  
 VFX Coordinator . . . . . CHRIS GERAGHTY  
 Production Assistant JONATHAN ARDEN TAL

### **CIS HOLLYWOOD**

Visual Effects Supervisor . . THOMAS J. SMITH  
 Visual Effects Producer . . . . JULIE OROSZ  
 Compositing Supervisor . . . . DAN LEVITAN  
 Visual Effects  
 Coordinator . . . . . HEATHER ELISA HILL  
 Senior Inferno Artist . . . . . GREG OEHLER

Compositors . . . . . JAYNI BORGARO  
 TOM DAWS  
 JESSE FERNLEY  
 BOB LYSS  
 MARC NANJO  
 JANUARY NORDMAN  
 ZIAD SEIRAFI  
 MATT WILSON  
 Lead CG Artist . . . . . CHRIS RYAN  
 CG Artists . . . . . GARY ABRAHAMIAN  
 JASON WARDLE  
 FX Artists . . . . . JOHN CASSELLA  
 ERIC PENDER  
 Matchmove Artist . . . . . KEVIN LIN  
 Sr. Roto/Paint Artist . . . . . LARRY GAYNOR  
 Roto/Paint Artists . . . . . NANCY EVANS  
 CYNTHIA HYLAND  
 CORNELIA MAGAS  
 HEATHER MACPHEE RYAN  
 GREG SHIMP  
 KRISTINE LANKENAU

Special Animatronic Effects by  
 STAN WINSTON

Make-Up and Animatronic  
 Supervisors . . . . . J. ALAN SCOTT  
 and PAUL MEJIAS

### **ANIMATRONIC EFFECTS AT STAN WINSTON STUDIO**

Key Mechanical Designers EVAN BRAINARD  
 SETH HAYES  
 RODRICK KHACHATOORIAN  
 Art Department . . . . . MIKE ORNELAZ  
 KATHY MACGOWAN  
 JOHN CHEREVKA  
 JIM CHARMATZ  
 TAMARA CARLSON-WOODARD  
 AMY WHETSEL

Key Technicians . . . . . KEITH MARBORY  
 JEFF DEIST  
 GARY YEE  
 CORY CZEKAJ  
 LOU DIAZ  
 KURT HERBEL  
 TIM JARVIS  
 CHRIS GALLAGHER  
 KRISTEN WILLET  
 MIMI PALAZON  
 TIM LEACH

Digital Intermediate  
 by . . . . . TECHNICOLOR® DIGITAL INTERMEDIATES  
 A Technicolor® Company

Digital Film Colorist . . . . . JILL BOGDANOWICZ  
 Digital Intermediate Producer . . . . . BOB PEISHEL  
 Digital Conform  
 & Opticals . . . . . EVERETTE WEBBER  
 Imaging Supervisor . . . . . CHRIS KUTCKA  
 Imaging Technicians . . . . . STEVE HODGE  
 ALEX HERNANDEZ  
 KEVIN SCHWAB  
 LOC HOANG

Digital Restoration . . . . . LANELLE MASON  
 WILSON TANG  
 BRAD SUTTON  
 ELIZABETH OSTERMANN

### **SECOND UNIT**

Director . . . . . E.J. FOERSTER  
 Director of Photography . . . . . J. MICHAEL MURO  
 First Assistant Directors . . . . . GEORGE PARRA  
 MICHAEL RISOLI  
 Camera Operator . . . . . PETER MERCURIO  
 Gaffer . . . . . DAYTON NIETART  
 Key Grip . . . . . STEVEN W. GAGE  
 Location Manager . . . . . DAVID DIAMOND  
 Script Supervisor . . . . . NILA NEUKUM  
 First Aid . . . . . KIM THIO

Music Supervisor . . . . . MATT ABERLE

Music Editor . . . . . HELENA LEA  
 Orchestra  
 Conducted by . . . . . MICHAEL KOSARIN  
 Supervising Orchestrator . . . . . JEFF ATMAJIAN

Orchestrations by . . . . . JON KULL  
 PETE ANTHONY  
 HARVEY COHEN  
 PATRICK RUSS

Score Recorded and  
 Mixed by . . . . . BRUCE BOTNICK  
 Score Recorded and  
 Mixed at . . . . . TODD AO SCORING STAGE  
 Additional Music Editor . . . . JOANIE DIENER  
 Music Contractor . . . . SANDY DECRESCENT  
 Music Preparation . . . . . BOOKER WHITE,  
 WALT DISNEY MUSIC LIBRARY

Main & End Title Sequences  
 Designed and Produced by . . . . . yU+Co.  
 Negative  
 Cutter . . . BUENA VISTA NEGATIVE CUTTING

## SONGS

“Spring” from The Four Seasons  
 Written by Antonio Vivaldi  
 Performed by Capella Istropolitana  
 Courtesy of Naxos  
 By arrangement with Source/Q

“Greased Lightnin’”  
 Written by Warren Casey, Jim Jacobs  
 Performed by John Travolta  
 Courtesy of Paramount Pictures

“Beautiful Morning”  
 Written by Eddie Brigati Jr., Felix Cavaliere  
 Performed by The Rascals  
 Courtesy of Atlantic Recording Corp.  
 By arrangement with Warner Music Group  
 Film & TV Licensing

“Who Let The Dogs Out?”  
 Written by Anslem Douglas  
 Performed by Baha Men  
 Courtesy of Virgin Records  
 Under license from EMI  
 Film & Television Music

“You’re The One That I Want”  
 Written by John Farrar

“Ballade Vibes”  
 Written and performed by Rosario Sasso,  
 George Rosciglione  
 Courtesy of 5 Alarm Music

“When A Man Loves A Woman”  
 Written by Calvin Lewis, Andrew Wright  
 Performed by Percy Sledge  
 Courtesy of Atlantic Recording Corp.  
 By arrangement with Warner Music Group  
 Film & TV Licensing

“Surfin’ U.S.A.”  
 Written by Chuck Berry  
 Performed by The Beach Boys  
 Courtesy of Capitol Records  
 Under license from EMI  
 Film & Television Music

“Big Dog”  
 Written by Aliaune “Akon” Thiam  
 Produced by Aliaune “Akon” Thiam  
 Co-Produced by Shakim Allah  
 Performed by Akon  
 Courtesy of Universal Records

“Man’s Best Friend”  
 Written by Sam Hollander and Mike Mangini  
 Produced by Mike Denneen  
 Performed by Click Five  
 Courtesy of Lava Records, LLC

Soundtrack Available on



Suggested by *The Hound of Florence*  
 by  
 FELIX SALTEN



American Humane Association monitored the animal action. No animal was harmed in the making of this film.  
(AHA #00893)



SPORTS CINEMATOGRAPHY GROUP/  
TOP SECRET PRODUCTIONS, LLC

SCRABBLE® GAME USED WITH  
PERMISSION OF MATTEL, INC.  
ALL RIGHTS RESERVED.

SCRABBLE® & ©2005 HASBRO, INC.  
USED WITH PERMISSION.

GETTY IMAGES

©CORBIS

*LOS ANGELES TIMES*

Camera Cranes & Dollies by  
CHAPMAN/LEONARD  
STUDIO EQUIPMENT, INC.

Aerial Cameras Provided by  
SPACECAM SYSTEMS, INC.

Remote Systems by  
PANAVISION® REMOTE SYSTEMS



Cameras Supplied by  
OTTO NEMENZ

Prints by  
TECHNICOLOR®



MPAA #42147



THIS PICTURE MADE UNDER  
THE JURISDICTION OF



AFFILIATED WITH  
A.F.L.-C.I.O.-C.L.C.

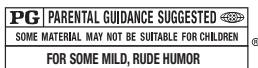
Copyright ©2006  
DISNEY ENTERPRISES, INC.  
All Rights Reserved.

This motion picture was created by  
Shaggy Dog Productions, Inc.  
for purposes of copyright law in the  
United Kingdom.

Distributed by  
BUENA VISTA PICTURES DISTRIBUTION



MANDEVILLE FILMS



---

# THE SHAGGY DOG

## ***FROM FAMILY DAD TO FAMILY DOG...AND BACK AGAIN***

Tim Allen gains a whole new point of view on becoming a great dad when he's accidentally transformed into a great big dog in this fresh, fun update of one of Disney's most beloved family comedy classics, *THE SHAGGY DOG*.



The hairy adventures begin as unbeatable Deputy D.A. Dave Douglas (ALLEN) takes on his latest legal case—this time involving a criminal animal laboratory. It's yet another ambitious assignment that will whisk workaholic Dave away from his wife (KRISTIN DAVIS) and kids (ZENA GREY and SPENCER BRESLIN), who yearn for his attention. But when Dave is accidentally infected with a top-secret genetic-mutation serum that morphs his body into that of the family's new pet Bearded Collie, everything he thought he knew about being himself and a part of his family changes. Now, with his perked-up ears, and his front-row seat on the household carpet, Dave is able to gain an entirely different perspective into his family's secrets and dreams. Inspired by what he discovers, Dave wants nothing more than to stop fetching and

return to fathering—only first he'll have to stop the evil genius (ROBERT DOWNEY JR.) behind the serum...in a literally wild chase that will finally give him a chance to become man's—and his family's—best friend.

Based on the hugely successful 1959 classic starring box-office favorites Fred MacMurray, Jean Hagen and Tommy Kirk—one of the first and most successful live-action Disney comedies—this new version raises the “woof” on the traditional tale with a fresh blend of contemporary humor and digital technology. Real animal stars have been merged with Stan Winston Studio's innovative animatronic puppets and Tippett Studio's CGI creations to add to the sidesplitting surprises.

*THE SHAGGY DOG* stars Tim Allen, Robert Downey Jr., Kristin Davis, Danny Glover, Spencer Breslin, Zena Grey, Jane Curtin and Philip Baker Hall.

The film is a Walt Disney Pictures, Mandeville Films and Boxing Cat Films production directed by Brian Robbins. David Hoberman and Tim Allen produce, with Robert Simonds, Todd Lieberman, William Fay and Matthew Carroll serving as executive producers. The screenplay is by The Wibberleys and Geoff Rodkey and Jack Amiel & Michael Begler and is based on “The Shaggy Dog” screenplay by Bill Walsh and Lillie Hayward and “The Shaggy D.A.” screenplay by Don Tait.

---

Creating the hair-raising hijinks of a dad-turned-dog is a creative team that includes production designer Leslie McDonald, cinematographer Gabriel Beristain, editor Ned Bastille, costume designer Molly Maginnis, visual effects supervisor Stephen Rosenbaum, visual effects producer Blondel Aidoo, special effects supervisor John S. Baker, stunt coordinator Tim Trella and animatronics effects supervisors J. Alan Scott and Paul Mejias.

### UPDATING A CLASSIC COMIC TALE

In 1959, Walt Disney set a new landmark for timeless family comedies with “The Shaggy Dog,” one of the studio’s very first black-and-white, live-action feature films, and a hilarious twist on the notion of a “shaggy dog story”—in which one madcap event follows another in a tale you just have to follow to its surprising conclusion. In this version, directed by Charles Barton, it was the family’s son, teenaged Wilby Daniels (played by teen screen idol Tommy Kirk) who was transformed into a shaggy sheepdog after being cursed by an ancient amulet. In his shocking new state, Wilby had to convince his dog-fearing, pet-allergic mailman father, played with comic charm by Fred MacMurray, that he had been converted into a canine—and would have to stop a secret Soviet spy mission if he was ever to be fully human again. Filled with slapstick chases and unforgettable sight gags, including a sheepdog behind the wheel of a speeding hot rod, the film became utterly unforgettable to almost every child who saw it—ushering in the family comedy genre with a bang.



Everyone’s favorite furry character returned again nearly two decades later, in 1976, with “The Shaggy D.A.,” winning over yet another generation of kids. This time, the story starred Dean Jones as a grown-up Wilby Daniels—a lawyer about to run for election as District Attorney, even though his propensity for suddenly shifting into the body of a dog continued to “hound” him!

Flash forward to the turn of the 21st century...when the hugely popular family comedian Tim Allen began to wonder if he could teach some new tricks to this still-beloved dog tale, bringing the story in brand-new, innovative incarnation to the most demanding and sophisticated moviegoing generation of kids yet. After all, movie technology had made quantum leaps in the years since the original “Shaggy Dog” had so entranced audiences, which would allow Shaggy to come to life with more realism and visual surprises than ever.

Says Allen: “Seeing the original “Shaggy Dog” was a huge event in my childhood—it seemed to have so much magic, and I’ve always thought of it as one of the most memorable and fun movies from that time. But looking back at it, you realize the *memory* of it has held up far better than the reality of the movie itself. It had a big impact on a lot of kids back then, but the technology used in the late ’50s is now hilariously outdated. So I loved the idea of updating a true classic, of taking something from a long time ago and bringing it to life in a fun and exciting way again. The challenge of really reinventing this story had a very strong

appeal to me.”

Known for his creative, family-oriented sense of humor, Allen also liked the idea of taking a walk on the wild side as an actor, exploring his most primal comedy instincts as he envisioned bringing the story up to date from a completely new POV—that of a disconnected father forced at last to see his family through the affectionate eyes of the family dog. When he approached Disney, the studio was equally intrigued by the idea of Allen bringing one of their true classics screaming into the modern era.

The studio in turn brought producer David Hoberman (“Bringing Down the House,” “Eight Below”) on board, and things began to move forward rapidly. Says Hoberman: “Like Tim, I remembered the original film very lovingly from childhood, so I thought this was a great idea, especially with Tim’s involvement, because he is one of the few actors who you know has that unique kind of physical comedy talent to really allow himself to go way out there as the dad who turns into a dog. So once we got the go-ahead, we moved quickly, and our first priority was forging a really fun and contemporary script.”

Using both the original “The Shaggy Dog” and “The Shaggy D.A.” as inspiration, a screenplay was crafted by a team of accomplished comedy writers: Cormac & Marianne Wibberley, Geoff Rodkey and Jack Amiel & Michael Begler. Hoberman was especially pleased that the script was not only rife with hilarious slapstick and escapades but also the story of a man who has to learn to sit, stay and simply be with his family so that he can become the father he always wanted to be for them.

“The story is really about a man who turns into man’s best friend and, in the process, figures out what it means to be his family’s best friend,” explains the producer. “What’s great is that in turning into a dog, Dave kind of gets to be a fly on the wall and see his wife and kids in a whole new light. Suddenly, they’re sharing things with him as a dog they would never share when he’s Dad. That’s the emotional core of the film, and there’s something very moving and endearing about watching this transformation.”

Adds Allen: “What was important to me was throwing in a bit of heart and soul. As the story lets Dave go where only dogs can go and hear what only dogs can hear, Dave actually starts to realize that he can be a better human. So it’s hilariously funny, but it’s also a great family story.”

Next on the agenda was finding a director, and for this, Allen and Hoberman turned



to Brian Robbins, who previously demonstrated his broad comic flair in such features as the hit teen comedy “Varsity Blues,” the inspirational sports drama “Hard Ball” with Keanu Reeves and the high school crime caper “The Perfect Score” with Scarlett Johansson.

A dad himself, Robbins was instantly enthusiastic about taking on such a family-oriented fantasy-adventure. “I have two boys, aged 7 and 5, and I had really been wanting to do a big family

movie when Disney approached me about THE SHAGGY DOG,” he explains. “With such a classic title, and with Tim Allen already set to star, I knew this was a great opportunity to

---

create something that not only my kids would have a chance to enjoy but all kinds of families would have fun watching together. That's what really drew me in."

Robbins also strongly related to the film's underlying themes. "I think the story touches upon a syndrome every modern family can relate to—that we're all so busy with our careers and our activities that it's all too easy for parents and kids to become detached from one another. Sometimes it takes something to sort of pull a family together—and in this case, it's a shaggy dog!"

Then there was the icing on the cake for Robbins: the chance to work closely with Tim Allen in a role that lets him push to the wildest reaches of his comic abilities. "When you work with someone like Tim, you know right from the start that all the usual rules will be thrown out. That's exactly what this story needed—that rare person who would be willing to go to the edge and really explore the funny side of a man who is forced to be a dog, while also trying to act like a D.A. and a dad," sums up Robbins. "I think people will find Allen's dog impressions hysterical. This new version is a bigger story with more laughs, more scope and a more exciting ride for audiences."

### **THE HAIRIEST ROLE HE'S HAD YET:**

#### **TIM ALLEN TAKES ON DAVE DOUGLAS, D.A.-TURNED-BEARDED-COLLIE**

In his career as one of America's favorite family comedians, Tim Allen has taken on a wide variety of memorable comical characters, from the accident-prone handyman of "Home Improvement" to the reluctant Santa of the "Santa Clause" series to the delightfully deluded Buzz Lightyear action figure in the runaway hit "Toy Story." But nothing could have prepared him for his latest role: as a district attorney who finds the going gets rather "ruff" when a genetic-mutation serum turns him from a distracted dad into the family dog.

For Allen, playing Dave Douglas meant more than just looking at the funny side of human life—it also meant exploring life as a dog. "From the start, I wanted to play the role as real as possible, to really try to imagine what it would feel like and look like to be a guy who's turned into a dog," Allen explains. "That turns out to be pretty hard—but it also led to some of the funniest and most unexpected stuff that happens in the film. I especially love the scenes where

Dave is trying to go through his normal day—as a lawyer and as a father—but he simply can't ignore the smells, sights, sounds and instinctive drives of his new animal persona!"

A dog lover himself, Allen began by analyzing what exactly makes them so amusing, so lovable, so downright...doggy. "I've had dogs all my life, and I've always watched their behavior and wondered about what they might be thinking," he admits. "So for this role, I personally tried out all their behaviors—sniffing people, licking people's faces, running on all fours, jumping on tables, chasing a cat all over town. It was pretty interesting. My main goal with the dog imitations was simply to make people laugh as hard as they can, which means never playing it safe. I want kids to laugh, but I also want adults to come out laughing, too."





Along with the fun of the role also came the drama of a man learning more about fatherhood than he ever imagined by sitting and staying on the living-room floor. Allen explains his take on Dave's journey of transformation: "Dave is someone who is well on his way to making an important career for himself, but suddenly he has to ask: At what cost? He's always saying, 'Eventually I'll be there for the kids,' 'Eventually I'll be there for my wife after I'm elected D.A.' But

when he turns into Shaggy, he gets a wonderful opportunity, the kind we usually don't get, to see his life through other people's eyes. It's almost like an 'It's a Wonderful Life' in that Dave gets to see what his family is like when he's not around—and through that, he learns to pay attention to the people he loves in a new way."

The role had its poignant moments, but it also had its physical challenges. "One thing you realize is that dogs really move quickly and humans can't move that fast. They found some interesting ways with wires and technology to allow me to move really fast but it tore up my hands. Apparently, it helps to have paws," Allen laughs. "Still, I was able to run through hedges and leap over things and it was really fun and freeing to do all that kind of impossible stuff in a human body."

Throughout, director Brian Robbins was kept in stitches by Allen's fearlessly canine-like performance. "You have to be really uninhibited as an actor and a comedian to play this role like Tim did," he observes. "He was willing and able to stick his head in a bowl of cereal, to run on all fours, to chase his tail, to dash through sprinklers and to get locked up in a cage naked—and he wasn't just goofing around, he really went for each scene 100 percent. It was so much fun to watch, because he completely 'got' what it was that a dog would and wouldn't do and he brought that to life in a human form. I really think there are only a handful of actors who could do this and make it as wonderful as Tim and, at the same time, make you really care about this character and this family."

Allen was also thrilled to be working with so many other talented and original comedians in *THE SHAGGY DOG*. He says of his fellow castmates: "Jane Curtin is hilarious as the judge in the chaotic courtroom scenes, Danny Glover is always amazing, Kristin Davis is gorgeous and fun, and when I saw Robert Downey Jr. do his dog imitation, I said to myself, 'Now *that's* funny.' He was truly inspired."

### **A FETCHING FAMILY: CASTING THE DOUGLAS CLAN**

When Tim Allen turns into a cute, cuddly Bearded Collie, it does more than teach him a thing or two about chasing cats—it allows him to get to know the members of his family in a completely new way. So right from the beginning, casting a believable family to surround Allen was key to this new version of *THE SHAGGY DOG*.

In updating the story, the writers had created a very modern mom, Rebecca Douglas, who juggles career, kids and husband like a three-ring-circus performer. To play Rebecca, the

filmmakers hoped to find a talented comedienne who could bring out both the comedy and poignancy of being a wife whose beloved husband is missing in action from family life. They found that in Kristin Davis, the popular star who is perhaps best known for portraying a hip, smart, single New Yorker on HBO's award-winning hit "Sex and the City." Despite the different sort of character, director Brian Robbins knew immediately



she was right for the role. "Kristin is so comically gifted and she's such a great reactor to funny situations that she was perfect as the wife who must react to the outrageous realization that her husband is turning back and forth from man into dog," says Robbins. "Most of all, we wanted Rebecca to feel like a real mom in a real family situation, and in casting Kristin, that really came to life."

Davis herself was drawn to the idea of switching gears with *THE SHAGGY DOG*. "I am a dog lover, I love dog movies, I love family movies, and I was so happy to have this chance to be in one, particularly an update of a Disney classic," she says. "For me, it was really nice to play such a different kind of character from Charlotte on 'Sex and the City,' a mom who's about warmth and being with her children and making sure her family is happy," she says. "She's also the straight character, which I love. I'm the one person who really doesn't believe that Dave is turning into a dog. My kids are telling me it's true, my husband is telling me and I'm like 'No, I don't think so!' until the very last moment."

One of the biggest challenges for Davis was simply playing it straight while Tim Allen was wreaking comic havoc. "He's really a force of nature," the actress laughs. "You never know what he's going to do next, so it's a surprise every minute. He just can't help being funny in everything he does."

Davis similarly enjoyed working with Allen's alter ego, the cuddlier Coal, the film's leading dog actor and, Davis openly admits, one of the most impressive co-stars she's seen. "Coal amazed me because he literally did anything and everything he was asked to do. I mean, he was unbelievable—beyond anyone's wildest expectations of what a dog can do. It was such a blast working with Coal, I only wish I'd had more to do with him!"

With Allen and Davis set in their roles as the Douglas parents, the next task was finding two young stars who could play opposite these seasoned comic veterans as the Douglas family kids. "We were lucky to get two of the most gifted and natural young actors in the business—Zena Grey as teenaged Carly and Spencer Breslin as Tim and Kristin's son, Josh," says Robbins. "They both have extensive acting experience, even at their young age."

Sixteen-year-old Zena Grey—the daughter of visionary artist Alex Grey and a rising star who has already appeared in both major feature films and Broadway shows—related right away to Carly, an idealistic animal lover. "I really like her as a character because she's a teen rebel, but she's also someone who really knows what she thinks, who knows what she wants and who knows what's important," says Grey. "She's a strong girl and a good person, which was a lot of fun to play. It was also interesting because I have lots of conflicts with Tim Allen as my dad throughout the movie. It was especially great working with Tim because he was



always making me laugh.”

Spencer Breslin, who plays Josh Douglas, has already worked with Allen once before in his already prolific career—when he played an elf in “Santa Clause 2.” “The main thing about working with Tim is that he has so much energy—he just keeps going and going,” laughs Breslin. “The minute I heard about this movie, I thought that this was a fantastic part for him.”

As Josh, Spencer plays a kid who wants nothing more than to please his father—even though his workaholic dad seems to have no idea what pleases Josh. “Josh just wants to make his dad happy, so he goes out and plays football even though he really wants to be a singer and a dancer and an actor,” Breslin explains. “But the good thing is that everything gets resolved in the end.” Breslin is too young to remember the original “Shaggy Dog,” but he immediately loved the concept. “To me, it’s just a great story for a family movie,” he says. “There is a big level of fun in the whole idea.”

### **LAWYERS, JUDGES AND MAD SCIENTISTS: THE ALL-STAR SUPPORTING CAST**

Also surrounding Tim Allen in THE SHAGGY DOG are a host of award-winning actors and comic stars playing key supporting roles. Says director Brian Robbins of the all-star cast the filmmakers were able to assemble: “It was amazing to have Danny Glover, who has so much talent and charisma, playing Tim’s boss. Robert Downey Jr. is completely brilliant as the bad guy in the movie, and I suspect he will have audiences rolling in the aisles. And then we have marvelous Jane Curtin playing the always-incredulous and utterly helpless judge.”

A highly accomplished star of both stage and screen, as well as a producer, Danny Glover has played an incredibly diverse range of roles in his career, from the edgy comedy of the box-office-breaking “Lethal Weapon” series to the powerful drama of “Mandela.” But with the role of Dave Douglas’ demanding boss, D.A. Ken Hollister, he knew he was in for sheer fun and enjoyment. “I’m the one who first bears witness to Dave’s strange behavior—growling and barking at reporters!” notes Glover. “That was a lot of fun. But I also end up believing in Dave, and trusting in him, and in the end, he comes through and wins the day.”

A longtime fan of Fred MacMurray’s acting style, Glover remembers enjoying the original “Shaggy Dog” but also thinks it’s a timeless fable worth revisiting. “I think kids will always get a kick out of the idea of a person turning into a dog. And they put together such a cute screenplay for families with this version, and with all the special effects, it will be a great experience,” he says.

Also making a rare appearance in a family comedy is oft-lauded leading man and Academy Award® nominee Robert Downey Jr., who had a blast playing Dr. Kozak, the evil scientist and biotech genius who, in his search for that elusive, lucrative fountain of youth, is behind the genetic-mutation serum. “Dr. Kozak is someone who basically believes he is better than everyone around him and that no rules apply to him,” observes Downey, “so my preparation





was essentially...I can do whatever I want!"

Downey especially enjoyed trading comic performances with Tim Allen. "I love his approach because he's funny all day long and then the camera simply catches him being funny when he's shooting," he observes. "Some comedians are very meek and then, all of the sudden, they're comic geniuses for a moment, but Tim is just hilarious all the time."

There was another actor Downey kept his eye on: the canine star Coal. "I watched him pretty closely and he has quite a bag of tricks," he jokes. "He's so well-prepared and so schooled."

Even amidst all the chaos and hijinks, Downey also enjoyed the underlying themes of *THE SHAGGY DOG*. "I think it's a story essentially about loyalty. Dogs always represent loyalty to us, and this is a movie about a man and his loyalty to his family. Dave doesn't know he's going to turn into a dog, and he also doesn't know that he's actually able to be much more loyal. That's his journey."

Finally, taking on a small but memorable comic role in *THE SHAGGY DOG* is one of America's most recognizable comic actresses—Jane Curtin, who stars as the shocked and dismayed judge presiding over Dave Douglas' case. "I got to be in a very special position because, as the judge in the courtroom, I was up on my perch and I got to watch Tim Allen, Robert Downey Jr. and Danny Glover playing off of one another, and it was really, really a lot of fun," she says.

Like many adults, Curtin harbors nostalgia for the original "Shaggy Dog." "I loved 'The Shaggy Dog' when I was a kid. I loved all those Disney movies that you could just get lost in," she remembers. "It was great entertainment, but it's true that when you look at the special effects in the original compared to what we can do today, it's pretty pathetic. This version is not going to be just a little patch of fur on skin—they've gone to great lengths to create some exciting effects that make the story new again."

### **ACTING LIKE ANIMALS: THE NON-HUMAN CAST**

Even with the talented cast of humans starring in *THE SHAGGY DOG*, everyone involved in the production seems to agree that one of the most notable and astonishing performances to emerge from the film will be that of Coal, a Bearded Collie making his motion-picture debut as Tim Allen's canine alter ego. From the first few days of working with him, the cast and crew quickly became aware that Coal was no run-of-the-mill animal actor. Instead, like a



furry version of Sir Laurence Olivier, he proved himself able to turn on a dime and deliver the director's commands in record time with flawless and emotional performances.

"I had thought going into this movie that I was definitely going to need a whole lot of patience to work with a dog as one of our main stars," admits Brian Robbins. "But as it turned out, Coal came in every day and took us by surprise. Lots of times, he was the best actor on the set. We had a fantastic animatronic dog built by Stan Winston Studio waiting in the wings to do some of the more humanlike behaviors, but the amazing thing is that Coal was so good, he did about 95 percent of the work in the movie."

To cast and train Coal and the five other dogs who help to play Shaggy, producer Dave Hoberman brought in leading Hollywood animal trainers from Birds and Animals Unlimited—the company Hoberman also worked with to train the heroic huskies on Disney's Antarctic adventure "Eight Below."

Birds and Animals assigned head animal trainer Mark Forbes and animal trainer Ray Beal to take on the demanding task. First, they had to find the proper breed. The Shaggy in the film is supposed to be of magical Tibetan origin—and although Tibet does have its share of sheepdogs, there are few to be found in the United States. So Forbes decided to cast Bearded Collies—a

hardy sheep-herding breed that originally hails from Scotland and is renowned for their shaggy good looks, happy-go-lucky personalities and quick-learning smarts. Through casting calls, he came up with a group of six impressive newcomers, including Coal, who would become the so-called "hero dog," saving the day again and again with his perfect performances.



their paws like hands," Forbes explains. "The biggest thing was getting each of them to be OK with all the distractions, noises and crowds on a set."

It was during the early training sessions for the film that Coal, who makes his debut in THE SHAGGY DOG, emerged as a star. "He was always the one who was the quickest to train, and he just had more drive than most dogs I've seen. He just always wants to get out there and do

Since none of the dogs were professional performers, Forbes had to train all six dogs from scratch. Among the unusual tricks he had to teach the neophyte stars: typing on a computer with their paws, spelling with Scrabble tiles and surfing on the top of a moving bus. "Some of the dogs had a little basic obedience training before, but this was a whole different level of training, where we had to teach them how to do unusual things, like using

---

things, and he really likes to work,” says Forbes. “He’s quite a dog.”

Aside from its canine cast, THE SHAGGY DOG also boasts a menagerie of other animals: a monkey, a chimp, a cat, rabbits, rats and a deadly King Cobra. All of these required special trainers, including cobra handler Jim Brockett, who came in specifically to handle the real, live 12-foot-long snake who carried enough venom to kill 50 adult men. (An animatronic replica of the cobra was also created by Stan Winston Studio for some of the snake’s more delicate sequences.)

Yet, for director Brian Robbins, all this wild “monkey business” turned out to be a lot more fun than he anticipated. “It turned out that I really had a blast working with the animals,” he comments. “Animals don’t talk back. It can be challenging because obviously they don’t speak the same language as actors do, but it’s really exciting when you get the animals to do something that you don’t think they would ever be able to do—and we did a lot of that on SHAGGY DOG.”

### **NEW TRICKS FOR A CLASSIC DOG: ENHANCING SHAGGY WITH SPECIAL EFFECTS**

Even with Coal’s uncanny canine acting abilities, the story of THE SHAGGY DOG still called for a number of eye-popping actions no dog was going to be able to perform—including morphing back and forth into a human dad. So right off the bat, the filmmakers began investigating how the latest in special effects could help to give this classic story a whole new life. “We wanted the movie to be funny, but there is also a sci-fi element to the story and we wanted to be as true to that part of the action as we could,” says Brian Robbins.

To start, the filmmakers asked the creative wizards at Stan Winston Studio to come up with a life-size animatronic “puppet dog” that could go where no dog has gone before. “Coal was amazing, but there are still certain things he couldn’t do—like roll his eyes or shake his head in a certain fashion,” explains producer Dave Hoberman. “By using the animatronic dog along with CGI enhancements, we were really able to capture some great expressions and actions that add to the comedy and excitement.”



Stan Winston Studio faced a tough challenge—matching a living, breathing Bearded Collie with a robotic double that had to mirror the real thing precisely! Animatronic effects supervisor Alan Scott began by closely observing Coal in action to precisely replicate his color, body type and even his very special *joie de vivre*. “We were able to videotape him, photograph him, take all sorts of measurements and even scan him,” says Scott. “We don’t usually get this kind of close proximity to the animals we’re creating, so it was wonderful. We were able to really hone the creation, and it shows in the results.”

Once the animatronic Shaggy’s basic shape was sculpted, he was covered in fur and put through some “test runs” to see if his hair flowed in a realistic manner. The biggest focus was

on creating Shaggy's head—a robotic wonder with ears that can twitch, eyes that can roll and a nose that can sniff, all by remote control—and then finally a face that can move into a whole rainbow of emotions. “One of the tasks we were given was to create a dog that could be very emotional, to push the boundaries of what you might be able to read in this dog's expression,” says Scott. “So we have an input device which, when moved, can change Shaggy's expression from surprise to anger. So he looks like a real dog, but he has the expressive abilities more like a cartoon character.”

In the end, even dog trainer Mark Forbes was blown away by the animatronic Shaggy. “It's the most lifelike animatronic animal I've ever seen,” he says.

Later, visual effects supervisor Stephen Rosenbaum and visual effects producer Blondel Aidoo were brought in to further enhance Shaggy's mix of human and canine qualities. “Our job ranged from creating a variety of realistic-looking animals within a computer to painting out wires that were used to allow Tim Allen to run fast on all fours,” explains Rosenbaum.

Some of the most difficult visual effects involved switching back and forth between using real dogs, animatronic dogs and CGI dogs in the same scene. “The computer-generated animals had to be cut seamlessly together with the live-animal action shots, so we had to collaborate closely with the dog trainers so that we were always all on the same page,” Rosenbaum notes. “We were really lucky that the animals on this film delivered such strong performances that were filled with character. As a result, we were able to use CG to extend and enhance their performances into even more exciting sequences.”

Then there was a whole menagerie to bring to digital life, a task Rosenbaum turned over to the CGI experts at Tippett Studio. “Tippett Studio created a variety of CG animals, including four rabbits, six rats, one cat, a King Cobra, a mutant creature and, of course, parts of Shaggy. We went to them because they are among the best at interpreting character and animating life into these creatures. They are also technically adept at creating fur and skin so that it moves and looks correct. My job was pushing them towards creating something that would be fun to watch yet also believable,” says Rosenbaum.

One particularly demanding effects sequence involved creating images of Shaggy flying through the air and landing on a moving vehicle. Rosenbaum explains how it was created: “First, we filmed the backgrounds at a location in downtown L.A. Then, we filmed Shaggy suspended on wires in front of a green screen. To merge the two, we tracked the camera moves in the computer first, then used that data to drive a ‘motion control’ camera rig to film Shaggy. The result is that the camera shooting Shaggy moves at exactly the same speed and angles at which the background was shot, so when we layer the two passes together, they line up perfectly and it all looks like seamless magic. That's what it's all about.”

### **SHAGGY'S WORLD: ABOUT THE DESIGN**

THE SHAGGY DOG was filmed almost entirely in and around the greater Los Angeles area and at the Hollywood Center Studios, moving only in the very final days of shooting to the film's climactic location: the idyllic beach at Waimea Bay on the North Shore of Oahu, where the Douglas family comes together while Shaggy happily gets “tubed” in one of the beach's famous 12-foot curling waves.

Inspired both by classic family films and a more vivid sense of modern color and design, director Brian Robbins came to the project with very specific ideas for the look of the film.

"It's a classic Disney film so I wanted a classic quality...but without being traditional," he explains. "Our production designer, Leslie McDonald, did a terrific job of creating a look that is very modern, very today and very beautiful. The Douglas' house, shot in a real house in Pasadena, is classic yet has the contemporary flair you would expect since Kristin Davis' character is an interior designer. Leslie also had a lot of fun with Robert Downey Jr.'s laboratory as a kind of sleek underground lair. And we also worked very hard to design an animal shelter set that would have the very cool feeling of a classic movie jail scene."

Meanwhile, Gabriel Beristain's cinematography was designed around providing a "dog's-eye view" of the world. Known for his eye for action and



thrills, this was Beristain's first foray into family films. "Gabby was very creative and used a lot of unique lenses to really show how the world looks to a dog," notes Robbins. "He was perfect for this film because he's not afraid to shoot a lot of cameras all at once. He's incredibly flexible in his lighting style and his shooting style—which you have to be when you're working with the unpredictable nature of comedians, live animals and lots of special effects."

Beristain quickly realized that *THE SHAGGY DOG* was going to require a wide variety of visual ideas. "It's a very eclectic story from a visual point of view," he notes. "At times it's a fantasy, at other times it's a comedy or an action film and sometimes it's a very realistic drama so we had to find ways to seamlessly move from one kind of lighting scheme to the next. The main goal was to have the audience feel as much a part of the story as possible. It's a very complex and technical film, so that made it very interesting. It's going to be a very modern *SHAGGY DOG*!"

Also adding modern touches to the film's design is costume designer Molly Maginnis, whose work in *THE SHAGGY DOG* ranged from designing authentic Tibetan villager costumes to the "power suits" of lawyers and district attorneys. Maginnis faced a special challenge in designing clothing for Tim Allen's character—as he transforms into a dog, she had to create as many as 14 different suits in each design to accommodate Allen's fabric-defying stunts. "We fooled around conceptually with a lot of different ideas for what happens when Tim first becomes a dog," she recalls. "Eventually, we decided he would lose all of his clothing and would wind up stark naked, which was a lot of fun with Tim. But first, during the transition, he had to do all these stunts. He was running, he was jumping, he was on wires, so we had to create a variety of suits that would allow him to do all that."

Throughout the production, the design of the film, along with its visual style and special effects, was used to continually enhance the storytelling fun, which was always the bottom line.

"I think we've succeeded in updating, upgrading and streamlining a classic," summarizes Tim Allen. "I'd like to see what else is in Disney's archives!"

---

## ABOUT THE CAST



**TIM ALLEN (Dave Douglas, Producer)** honed his talents as a stand-up comic throughout the 1980s, providing the perfect lead-in to his highly successful ABC television series, “Home Improvement,” where he garnered a Golden Globe® award and an Emmy® nomination, and was honored with the People’s Choice Award for Favorite Male Performer in a Television Series for an unprecedented eight years in a row. While passionately ensconced in his sitcom, Allen still found time to expand his talents.

He made his film debut in 1994, playing the historic holiday icon in the Walt Disney blockbuster “The Santa Clause,” earning him another People’s Choice Award. He gave voice to the beloved yet deluded space ranger Buzz Lightyear in the computer-animated smash hit “Toy Story,” as well as starring in “Jungle 2 Jungle” with Martin Short and “For Richer or Poorer” with Kirstie Alley.

While “Home Improvement” was still at the top of the prime-time charts, Allen revisited his comedy roots with a successful national concert tour that finished with a sell-out performance at Caesars Palace and found time to publish his first book, *Don’t Stand Too Close to a Naked Man*, topping the New York Times Best Seller List. This was followed by his second bestseller, *I’m Not Really Here*, focusing on midlife, family and quantum physics. In 1999, during the eighth and final season of “Home Improvement,” Allen was honored with the TV Guide Award for Favorite Actor in a Comedy Series. After a tearful farewell, Allen hung up his tool belt, shifting his film career into high gear.

To the delight of moviegoers, Allen reprised his character Buzz Lightyear in the Disney sequel “Toy Story 2,” which grossed over \$250 million. This was followed by the popular “Galaxy Quest,” opposite Sigourney Weaver and Alan Rickman; “Joe Somebody,” opposite Jim Belushi; and the Barry Sonnenfeld ensemble comedy “Big Trouble,” in which he was partnered with Rene Russo. In 2002, he made a departure with black comedy, “Who Is Cletis Tout?,” opposite Christian Slater. He then helped kick off the holiday season, reprising his popular role in “The Santa Clause 2.”

In a brief return to television in April 2003, Allen’s old Tool Time pals, Debbie Dunning and Richard Karn, joined Allen on stage for the live ABC special “Tim Allen Presents: A User’s Guide to Home Improvement.”

Allen was most recently seen in the 2004 Christmas comedy “Christmas with the Kranks,” also starring Jamie Lee Curtis for Revolution Pictures. He will next be seen in “Zoom” and “The Santa Clause 3.”





**ROBERT DOWNEY JR. (Dr. Kozak)**, has evolved into one of the most respected actors in Hollywood. With an amazing list of credits to his name, he has managed to stay new and fresh even after three decades in the business. Downey received an Academy Award® nomination and won the BAFTA Award for Best Actor for his performance in the title role of “Chaplin.” He most recently starred in George Clooney’s critically acclaimed “Good Night, and Good Luck,” and in the action/comedy “Kiss Kiss, Bang Bang,” directed by Shane Black and co-starring Val Kilmer. His forthcoming films include Richard Linklater’s futuristic drama, “A Scanner Darkly,” with Keanu Reeves, Winona Ryder and Woody Harrelson, and Curtis Hanson’s poker drama “Lucky You.”

In October 2003, Downey was seen in two very different films: “The Singing Detective,” a remake of the acclaimed BBC hit of the same name with Adrien Brody, Katie Holmes and Robin Wright-Penn, and the dark thriller “Gothika,” starring Halle Berry and Penelope Cruz. Downey made his prime-time television debut in 2001, joining the cast of the Fox-TV series “Ally McBeal,” playing the role of attorney Larry Paul. For this role, he won the Golden Globe® award for Best Performance by an Actor in a Supporting Role in a Series, Mini-Series or Motion Picture Made for Television, as well as the Screen Actors Guild Award for Outstanding Performance by a Male in a Comedy Series. In addition, Downey was nominated for an Emmy® for outstanding Supporting Actor in a Comedy Series.

In 2000, Downey co-starred with Michael Douglas and Tobey Maguire in “Wonder Boys,” directed by Curtis Hanson, and with Steve Martin and Eddie Murphy in the hit comedy “Bowfinger.” In 1999, he starred in James Toback’s “Black and White” and with Annette Bening and Aidan Quinn in “In Dreams,” directed by Neil Jordan. The previous year, he was seen with Tommy Lee Jones and Wesley Snipes in Warner Bros.’ “U.S. Marshals,” directed by Stuart Baird, and starred with Heather Graham and Natasha Gregson Wagner in the critically acclaimed “Two Girls and a Guy,” directed by James Toback.

In 1997, Downey was seen in Robert Altman’s “The Ginger Bread Man,” starring with Kenneth Branagh, Daryl Hannah and Embeth Davitz; “Hugo Pool,” directed by his father, Robert Downey, Sr., starring Sean Penn and Patrick Dempsey; and in Mike Figgis’ “One Night Stand.”

Downey played a Restoration-era physician in 1995’s “Restoration,” with Hugh Grant, Meg Ryan and Ian McKellen, directed by Michael Hoffman. Also that year, he starred in “Richard III” with McKellen. Prior to that, he starred in Robert Altman’s “Short Cuts” (1993) and in the comedy “Hearts and Souls.” His early film credits include “The Last Party,” “Soapdish,” “Air America,” “Chances Are,” “True Believer,” “Johnny Be Good,” “1969,” “Less than Zero,” “The Pick-Up Artist,” “Back to School,” “Tuff Turf,” “Weird Science,” “Firstborn” and “Pound,” in which he made his feature-film debut and was directed by Robert Downey, Sr.



**KRISTIN DAVIS (Rebecca Douglas)**, best known for her work on the award-winning HBO series “Sex and the City,” has proven herself as a talented and versatile actress through a variety of roles in television and film. Her role as Charlotte York for six seasons on “Sex and the City” earned her nominations for an Emmy® and a Golden Globe® award for Best Supporting Actress in a Comedy Series. The show, created and executive produced by Darren Star, also starred Sarah Jessica Parker, Cynthia Nixon and Kim Cattrall.

Davis was last seen on screen in the children’s adventure feature “The Adventures of Shark Boy and Lava Girl in 3-D” from director Robert Rodriguez. Since 2004, she has recorded the voice of Miss Spider in Nickelodeon’s animated series “Miss Spider’s Sunny Patch Friends,” airing on Nick Jr., the preschool division of Nickelodeon.

Davis appeared on stage in 2002 in “Brave New World,” a collection of poignant original works that commemorated the September 11th attacks. In “Land of the Dead,” written and directed by Neil LaBute, Davis starred opposite Paul Rudd as a woman who must deal with losing two loved ones on the tragic day. Davis also joined the rotating cast of “The Exonerated,” alongside Joe Morton, Chad Lowe and Tim Daly.

Prior to “Sex and the City,” Davis made a huge splash on the television scene in the pop-culture phenomenon “Melrose Place,” playing the devious Brooke Armstrong.

Davis co-starred in the original film “The Winning Season” for Turner Network Television (TNT), starring as the fiancée of real-life baseball legend Honus Wagner. Her other television credits include guest-starring roles on “Will & Grace,” “Seinfeld,” “Friends,” “ER,” “The Larry Sanders Show” and “The Heidi Chronicles.”

Born in Boulder, Colorado, Davis moved to Columbia, South Carolina, when her father, a professor of psychology, transferred to the university there. She later attended Rutgers University and, upon graduation, moved to New York where she began working in classical and contemporary theater, as well as commercials.



**DANNY GLOVER (Ken Hollister)**, a native of San Francisco, attended San Francisco State University and trained at the Black Actor’s Workshop of the American Conservatory. He’s appeared in numerous stage productions, including “The Island” and “Macbeth” at the Los Angeles Actors’ Theater and “Sizwe Banzi Is Dead” at the Eureka Theatre. However, it was Glover’s performance in the New York production of Athol Fugard’s “Master Harold...and the Boys” that first brought the actor national recognition.

Glover’s film and television credits include “Places in the Heart,” “Witness,” “The Color Purple,” “Silverado,” the “Lethal Weapon” series, “Bat 21,” “Grand Canyon,” “Angels in the Outfield,” “The Saint of Fort Washington” and “Beloved.” He has received an NAACP Image Award and ACE Award for his performance in HBO’s production of “Mandela.” Glover also received Emmy® nominations for Best Supporting Actor for his roles in the television miniseries “Lonesome



Dove” and for Turner Network Television’s “Freedom Song.”

In 1990, Glover starred in Charles Burnett’s award-winning and critically acclaimed “To Sleep With Anger,” which also marked Glover’s debut as an executive producer. Other films produced by Glover include HBO’s “America’s Dream” series for Black History Month; the HBO/BBC movie “Deadly Voyage,” based on a true story of eight African stowaways who were slaughtered on the high seas by a Ukrainian freight crew; TNT’s “Buffalo Soldiers,” a dramatic story of America’s first all-black cavalry unit; and TNT’s “Freedom Song,” a story about the Civil Rights Movement.

Glover hosted and executive produced “Courage,” a one-hour weekly prime-time series for Fox Family Channel celebrating and profiling real people who have shown courage and bravery in moments of crisis. “Courage” was selected by *TV Guide* as one of the Top Ten Inspirational Shows for 2000.

Recently, Glover also starred to acclaim in the film version of Athol Fugard’s significant play “Boesman and Lena,” co-starring with Angela Bassett, and in the well-received motion picture “The Royal Tenenbaums.” He starred in the Showtime original picture “3 A.M.,” and also for Showtime, he directed “Just a Dream,” a morality tale of a 12-year-old white boy who forges an unlikely friendship with a small-town black mechanic. Glover also starred in the HBO movie “Good Fences” opposite Whoopi Goldberg for director Ernest Dickerson and performed off-Broadway in the revival production of “Master Harold...and the Boys.” In 2006, he stars in “Manderlay,” the second installment of Lars von Trier’s trilogy, which began with “Dogville.” Currently, Glover is filming “Dreamgirls” opposite Jamie Foxx, Eddie Murphy and Beyoncé Knowles for director Bill Condon.

In response to the AIDS crisis in Africa, and in order to raise awareness about the impact of the disease in the United States, Glover recently agreed to extend his tenure as Goodwill Ambassador for the United Nations Development Program. He is also a major supporter of the TransAfrica Forum, the African-American lobby organization on Africa and the Caribbean, and the Algebra Project, a math empowerment program developed by civil-rights veteran Bob Moses.



**SPENCER BRESLIN (Josh Douglas)** is quickly emerging as one of Hollywood’s most promising and sought-after young talents, nurturing an impressive body of work that encompasses film and television. Breslin first grabbed the attention of the entertainment industry at the age of three when he starred alongside Charles Barkley in a memorable McDonald’s commercial in which he recited all the ingredients in the Big Mac.

Breslin’s career continues to evolve with challenging and exciting new projects. Most recently, he starred opposite Kate Hudson and his real-life sister, Abigail Breslin, in the Gary Marshall-directed comedy “Raising Helen.” Additionally, he starred in “The Cat in the Hat” alongside Mike Myers. His other film credits include Disney’s “The Kid,” in which he starred alongside Bruce Willis; “Meet the Parents”; “The Santa Clause 2,” starring Tim Allen in the title role; and “Return to Never Land,” where Breslin lent his voice to one of the lead characters.

Segueing effortlessly between the big and small screen, Breslin has starred on television in “Wonderfalls,” “Moms on Strike,” “You Wish” and the miniseries “Storm of the Century” and has guest-starred on the prime-time television series “Law & Order.” In addition, Spencer recently completed voice work on “Teamo Supremo.” Breslin was recently seen starring opposite John Goodman in the television series “Center of the Universe.”

He will be seen starring with Tim Allen again in “The Return of Zoom” and “The Santa Clause 3.” He most recently completed another voice role in a dog-themed family comedy, “Air Buddies.” In addition, Breslin is preparing to direct his first feature, a documentary detailing what he and his young peers experienced in the aftermath of 9/11.



**ZENA GREY (Carly Douglas)** is seventeen years old and most recently appeared in the 2004 hit “In Good Company” as Jana Foreman, the teenage daughter of Dennis Quaid and the little sister of Scarlett Johansson. This role followed leads in the feature films “Snow Day,” with Chevy Chase, and “Max Keeble’s Big Move,” with Alex Linz and Jamie Kennedy.

At age nine, Grey landed her first principal role as the only surviving victim of a serial killer in “The Bone Collector,” with Denzel Washington and Angelina Jolie. Grey also had principal roles in “Summer Catch,” starring Jessica Biel and Freddie Prinze, Jr., and “Stateside,” starring Jonathan Tucker and Rachel Leigh Cook.

At age ten, Grey made her Broadway debut at the Eugene O’Neil Theatre in New York City, playing the granddaughter of William Shakespeare in the Peter Whelan play “The Herbal Bed,” directed by Michael Attenboro. Grey began her acting career at age seven when she sang a solo and acted in an adult musical version of “The Ugly Duckling” at Bay Street Theatre in Sag Harbor, New York. In the same year, Grey also played Peaseblossom in “A Midsummer Night’s Dream” for the New York Conservatory Repertory Theatre. At age eleven, Grey sang solos and acted in the musical production “Radiant Baby” at the Public Theatre in New York City. Grey’s public readings include work with John Turturro and Patti Duke.

Grey’s extensive television work includes guest-starring roles on “Law & Order,” “Law & Order: SVU,” “The Guardian,” “The Job” with Dennis Leary and “Soul Man” with Dan Aykroyd. On “Saturday Night Live,” Grey was featured in the parody commercial “Chess for Girls.” She has also appeared in numerous skits on “Late Night with Conan O’Brien.” Grey had a starring role in a Nickelodeon pilot entitled “The Difference.” Her commercial work has also been extensive, including two recently completed spots for a major campaign for America Online.



**JANE CURTIN (Judge Whittaker)** first gained national attention when she made her television debut in 1975 as one of the original members of the “Not Ready for Prime Time Players” on the hit late-night series “Saturday Night Live.” During her five-year run on that show, she received critical acclaim and two Emmy® nominations for her creation of many memorable characters.

Curtin starred with Susan St. James for five years on the popular television series “Kate and Allie,” twice earning the Emmy® Award as Best Lead Actress in a Comedy Series for her portrayal of affable divorcee Allie Lowell. She followed this with a successful six-year run on the NBC hit “3rd Rock from the Sun.” Curtin’s other television credits include the critically acclaimed miniseries “Common Ground,” as well as the television movies “Divorce Wars,” with Tom Selleck, and “Maybe Baby,” with Dabney Coleman.

Curtin’s feature credits include “Antz,” “Coneheads,” “How to Beat the High Cost of Living,” “Suspicion,” “Mr. Mike’s Mondo Video” and “O.C. & Stiggs.”

Born and raised in Cambridge, Massachusetts, Curtin studied drama at Northeastern University. She was a member of the improvisational theater group The Proposition for four years before going on a national tour with a number of plays, including the comedy “Last of the Red Hot Lovers.” She appeared on Broadway with Joanne Woodward as Prossie in George Bernard Shaw’s “Candida” and reprised the role on television. Her other stage credits include the off-Broadway musical revue “Pretzels,” which she co-wrote, and several appearances in A. R. Gurney’s “Love Letters.” Most recently, she appeared in the Westport Playhouse production of “Our Town,” which also played on Broadway to a sold-out run in late 2002 with Curtin reprising her role. She most recently starred in “The Librarian” and “The Librarian 2” for TNT and is currently starring in the series “Crumbs” on ABC.



**PHILIP BAKER HALL (Lance Strickland)** received critical acclaim for his starring role in Paul Thomas Anderson’s debut feature, “Hard Eight,” culminating in an IFP Spirit Award nomination for Best Actor of 1997. He then appeared in Anderson’s next two films, the Academy Award®-nominated “Boogie Nights” and “Magnolia.” Recently, Hall co-starred in the hit comedy “Bruce Almighty,” with Jim Carrey; in Lars Von Trier’s “Dogville,” with Nicole Kidman; in the Weitz Bros.’ comedy “In Good Company,” opposite Dennis Quaid and Topher Grace; “The Matador,” opposite Pierce Brosnan; and “The Amityville Horror.” He recently completed “Mrs. Harris,” with

Annette Bening and Ellen Burstyn, and the thriller “The Zodiac.”

Hall’s other credits include: Phil Alden Robinson’s “The Sum of All Fears,” Rod Lurie’s “The Contender,” Michael Mann’s “The Insider,” Tim Robbins’ “The Cradle Will Rock,” Anthony Minghella’s “The Talented Mr. Ripley” and William Friedkin’s “Rules of Engagement.” Additional credits include: Wolfgang Petersen’s “Air Force One,” Michael Bay’s “The Rock,” Larry David’s “Sour Grapes,” John Schlesinger’s “An Eye for an Eye,” Barbet Schroeder’s “Kiss of Death,” Peter Weir’s “The Truman Show,” Ridley Scott’s “Enemy of the

State,” Gus Van Sant’s 1998 version of “Psycho” and Brett Ratner’s hit comedy “Rush Hour.”

Hall is also recognized for his memorable performance as Richard Nixon in Robert Altman’s award-winning “Secret Honor,” which was filmed subsequent to Mr. Hall’s stage presentation of the Donald Freed play, directed by Robert Harders. Hall received a Drama Desk nomination for this role from the New York Theatre Critics Association.

Hall began his career in the theater, appearing in many Broadway, off-Broadway and regional productions. In New York, he appeared with Helen Hayes in “The Skin of Our Teeth” and with John Cazale in “J.B.,” as well as the title role in “Gorky.” In the Los Angeles area, he has starred in plays at The Mark Taper Forum and The South Coast Repertory. At the Los Angeles Theatre Center, he starred in “All My Sons” opposite Bill Pullman, “Death of a Salesman,” “The Crucible,” “Short Eyes” and “The Petrified Forest,” among other productions.

Hall is also known to television audiences for recurring roles on David E. Kelley’s “The Practice” and “Boston Legal” and Chris Carter’s “Millennium.” He has guest-starred on such series as “Seinfeld,” where he played Mr. Bookman, the library cop in a classic episode; “3rd Rock from the Sun”; “West Wing”; and “Curb Your Enthusiasm,” among others. He was also seen in the NBC miniseries “Witness to the Mob,” produced by Robert De Niro.



**SHAWN PYFROM (Trey)**, who currently stars as Andrew Van de Kamp, Marcia Cross’ rebellious teenage son on the ABC phenomenon “Desperate Housewives,” is making waves as one of young Hollywood’s fastest-rising stars. In addition to his ever-growing and controversial role on “Desperate Housewives,” Pyfrom also stars in the upcoming “The Darkroom,” a suspense thriller in the vein of “Silence of the Lambs” and “The Sixth Sense,” which recently wrapped production.

Hailing from Tampa, Florida, Pyfrom has been acting for as long as he can remember. Starting with numerous commercials in Florida, he eventually booked Disney’s “Sing Me a Story” and a Tampa series called “The Reppies,” which started his climb to success. After working on such projects as HBO’s “From the Earth to the Moon” and the syndicated drama “The Cape,” Pyfrom packed up his bicoastal lifestyle and moved to Los Angeles with his mother and two siblings. Arriving in L.A., the Pyfrom kids were home-schooled and went on auditions. Pyfrom, an exceptionally versatile young actor, has appeared in an episode of “7th Heaven” as a child with Tourette’s Syndrome, the Emmy®-nominated episode of “Touched by an Angel” as a young Jewish boy (opposite Kirk Douglas), and the ABC Movie of the Week “Come on Get Happy: The Partridge Family Story,” portraying the affable and very red-headed lead character Danny Bonaduce. Pyfrom’s convincing turn as the young Bonaduce won him a nomination for *The Hollywood Reporter’s* Young Star Award for Best Actor.

Prior to landing “Desperate Housewives,” Pyfrom had recurring roles on CBS’ comedy “Still Standing,” with Jami Gertz, and the ABC hit “8 Simple Rules.” He has also appeared on the popular shows “Malcolm in the Middle,” “Reba,” “Drew Carey,” “Buffy the Vampire Slayer,” “LA Doctors,” “Chicago Hope,” “Jesse,” “Ellen” and “The Division” and internationally as a recurring lead on the Canadian hit “My Hometown.” His film credits include “Pay It Forward” with Helen Hunt and Kevin Spacey, the Canadian comedy “A Day

---

in the Life” and Disney’s “Max Keeble’s Big Move.” Voice-over credits include a series regular role on “Stanley” and “Kids from Room 402.”



**CRAIG KILBORN (Baxter)** has come a long way since his days as a radio sportscaster covering the Savannah Spirits of the Continental Basketball Association. With only a few stops between then and now, Kilborn, a native of Hastings, Minnesota, hosted and co-wrote “The Late, Late Show with Craig Kilborn,” a nightly comedic forum that took an irreverent look at the day’s news and hippest celebrities around town. He also co-starred in the DreamWorks/SKG hit cult film “Old School.”

Kilborn became a sports director for KCBA-TV in Monterey, California, before being discovered by ESPN, which provided him with a national audience for his trademark sly wit. He went on to launch and host “The Daily Show” on Comedy Central, where he created “Five Questions” and “A Moment for Us,” which he brought with him to CBS. He served as *Gear* magazine’s first-ever guest editor for its third-anniversary special issue in September 2001. In 2004, he had a two-day tryout with the NBA’s Minnesota Timberwolves where he threw a beautiful no-look pass to Kevin Garnett. Interesting fact: Kilborn refused to shower with the other players. “Showering is not a team sport,” he said.



**COAL (Shaggy)** is a six-year-old Bearded Collie who makes his feature-film debut in the leading role of *THE SHAGGY DOG* starring alongside alter ego Tim Allen. Although Coal had never acted before he won the part, from the minute he began training, it was clear that a new canine star had been born. Coal impressed his trainers, his co-stars and the filmmakers with his quick learning, cuddly nature and host of comical expressions. He has since gone on to other roles, most recently guest-starring on the cable television drama “Monk.” He currently lives in California with his trainer Mark Forbes.

### **ABOUT THE FILMMAKERS**

**BRIAN ROBBINS (Director)** previously directed and produced “The Perfect Score,” starring Scarlett Johansson, the box-office hit “Varsity Blues” and “Hardball,” starring Keanu Reeves.

As a partner in Tollin/Robbins Productions (TRP), Robbins was producer (with Michael Tollin), of the film “Dreamer,” starring Kurt Russell, Dakota Fanning, Elisabeth Shue and Kris Kristofferson. TRP also produced the Paramount release “Coach Carter,” starring Samuel L. Jackson, which debuted #1 at the box office in January 2005. He also produced the Tollin-directed “Radio” with Cuba Gooding Jr. and Ed Harris.

Other films produced under the TRP banner include “Summer Catch” and “Big Fat Liar,” along with the documentary “Hank Aaron: Chasing the Dream,” which won a Peabody Award and was nominated for an Academy Award®. TRP also recently produced the sequel to their

1993 documentary “Hardwood Dreams,” a gripping look at inner-city sports narrated by Wesley Snipes.

Along with Mike Tollin, Robbins is also responsible for four prime-time television series currently in production. Three of those air on The WB—“Smallville,” “One Tree Hill” and “What I Like About You”—and the fourth is the newly debuted “Crumbs” on ABC. TRP also produced “The Days” for ABC (the first project from the unique partnership between MindShare and ABC), ABC’s “I’m With Her,” “Arli\$\$” for HBO, several Nickelodeon series including “All That” (now in its 10th season), “Kenan & Kel,” “The Amanda Show” and “Sports Theatre with Shaquille O’Neal,” for which he received a Directors Guild Award. Additionally, Robbins is part of the team that created SlamBall which is currently being re-launched as a national sport.

Robbins and his partner Mike Tollin were honored by Girls, Inc. in 2003 and recently launched the L.A. chapter of the Chasing the Dream Foundation, which awards scholarships to underprivileged youth.

**THE WIBBERLEYS (Screenplay)** are a husband-and-wife writing team who both grew up in Southern California and attended the same high school. They also both attended UCLA, where they earned bachelor’s degrees—Marianne in Mathematics and Cormac in Economics. Marianne then went on to UCLA’s graduate Film School.

In 1993, they sold their first spec script to Disney and have been writing together ever since. “The 6th Day” starring Arnold Schwarzenegger was their first major motion picture. Since then, the Wibberleys have also penned “National Treasure,” “I-Spy,” “Bad Boys II” and “Charlie’s Angels: Full Throttle.” They are currently working on a remake of “Robin Hood” as well as a feature-film version of the classic television show “I Dream of Jeannie,” both for Sony Pictures.

**GEOFF RODKEY (Screenplay)**, a former research assistant for Al Franken, wrote for the cartoon hit “Beavis and Butthead” and the comedy series “Lateline” and was nominated for an Emmy® for his work on “Politically Incorrect with Bill Maher.” He previously wrote the feature film “Daddy Day Care” starring Eddie Murphy and wrote Barry Sonnenfeld’s forthcoming “R.V.,” starring Robin Williams.

**JACK AMIEL & MICHAEL BEGLER (Screenplay)** worked for more than a decade on numerous network sitcoms before moving into feature films. In 2004, they broke in with two major features: Disney’s “Raising Helen,” directed by Gary Marshall and starring Kate Hudson, and “The Prince & Me,” for director Martha Coolidge, starring Julia Stiles.

Native New Yorkers, from Manhattan and Long Island respectively, Amiel and Begler first met at the University of Wisconsin—Madison, where Amiel majored in History and Begler in English. They became writing partners for the first time when they entered the university’s long-standing musical-comedy contest, “Humorology.”

They currently have several projects in development at various studios.

**DAVID HOBBERMAN (Producer)** is one of the leading producers in the entertainment industry today, having made his mark on more than 100 movies. In 2002, after three years at MGM, Hoberman re-formed Mandeville Films and Television at The Walt Disney Studios.

Most recently, Hoberman produced the Arctic adventure “Eight Below,” starring Paul Walker, and THE SHAGGY DOG, starring Tim Allen for Disney.

In 2003, Mandeville released the box-office hit “Bringing Down the House”; “Raising Helen,” starring Kate Hudson; “The Last Shot,” starring Matthew Broderick and Alec Baldwin at Disney; and “Walking Tall,” starring The Rock at MGM. They recently released “Beauty Shop,” starring Queen Latifah, and premiered the fourth season of the award-winning “Monk,” a one-hour series for USA Network. In 1999, while at MGM, Hoberman co-financed and produced “Anti-Trust,” “What’s the Worst that Could Happen?” and the critically acclaimed “Bandits.” Prior to this, Hoberman was the founder and president of Mandeville Films, where he produced “The Negotiator” and signed an exclusive five-year pact with The Walt Disney Studios. During this time, Hoberman produced “George of the Jungle,” “I’ll Be Home for Christmas,” “Senseless,” “The Other Sister,” “Mr. Wrong” and “The Sixth Man.”

Prior to forming Mandeville Films, Hoberman served as President of the Motion Picture Group of Walt Disney Studios, where he was responsible for overseeing development and production for all feature films for Walt Disney Pictures, Touchstone and Hollywood Pictures. During Hoberman’s tenure, Disney was the #1 studio, “Pretty Woman” was the #1 picture and the studio released the #1 soundtrack of the year. Hoberman was also behind the releasing of major blockbusters including: “Who Framed Roger Rabbit?,” “Father of the Bride,” “What About Bob?,” “Good Morning Vietnam,” “Dead Poets Society,” “Crimson Tide,” “The Jungle Book,” “Ed Wood,” “Dangerous Minds,” “Ruthless People,” “Beaches,” “The Rocketeer,” “The Doctor,” “Sister Act,” “Alive,” “What’s Love Got to Do With It,” “Cool Runnings,” “Three Musketeers,” “Tin Men,” “Stakeout,” “When a Man Loves a Woman,” “Cocktail” and “Three Men and a Baby.” He broke through the Disney live-action ceiling with “Honey, I Shrunk the Kids” and championed the first-ever stop-motion-animated full-length feature, Tim Burton’s “The Night Before Christmas.”

Today, Hoberman is also a professor with UCLA’s Graduate School in the Producers Program. He’s been a member of the Board of the Starbright Foundation for well over ten years, is a member of the Board of the Anxiety Disorders Association of America, is on the Collections and Acquisitions Committee at L.A.’s Museum of Contemporary Art and sat on the Board of the Los Angeles Free Clinic for six years.

Hoberman began his career in the mailroom at ABC and quickly ascended in the entertainment business, working for Norman Lear’s Tandem/T.A.T. in television and film. He worked as a talent agent at ICM before joining Disney as a film executive in 1985.

**ROBERT SIMONDS (Executive Producer)** is one of Hollywood’s most prolific and profitable producers of motion-picture comedies. His over 30 features have generated in excess of \$3.5 billion in worldwide revenue. Simonds focuses on two distinct demographic markets. The high-concept teen movie is a genre he has dominated for over a decade, with films such as “The Waterboy,” “Just Married” and “Big Daddy.” He also focuses on modestly budgeted family comedies such as “Cheaper by the Dozen,” “Yours, Mine and Ours” and “The Pink Panther.”

Upcoming films include “License to Wed” with Robin Williams, “Father Knows Less” with Dustin Hoffman and “Furry Vengeance” with Jeremy Piven.

Simonds graduated summa cum laude from Yale with a degree in Philosophy. He and his wife, Anne, live in Los Angeles with their four daughters.



**TODD LIEBERMAN (Executive Producer)** oversees more than 30 film and television projects for Mandeville's ever-growing slate as partner and president. He is executive producer on upcoming projects such as "Eight Below," starring Paul Walker and directed by Frank Marshall ("Alive"), and the independent political thriller "Five Fingers," written by Laurence Malkin and Chad Thumann, directed by Malkin, starring Laurence Fishburne and Ryan Phillippe. He also executive produced "Beauty Shop," starring Queen Latifah, Djimon Hounsou, Kevin Bacon and Alicia Silverstone, which was released in March 2005, and Jeff Nathanson's ("Rush Hour," "Catch Me if You Can") directorial debut, "The Last Shot," starring Matthew Broderick and Alec Baldwin. He co-produced "Bringing Down the House," starring Steve Martin and Queen Latifah, which generated more than \$130 million at domestic box office, and "Raising Helen," starring Kate Hudson and directed by Garry Marshall, which opened May 2004. Lieberman is a producer on Disney's upcoming "Swiss Family Robinson," to be directed by Jonathan Mostow ("T3"). In addition, he is currently overseeing projects in development with Steve Martin, Snoop Dogg, director Terry George ("Hotel Rwanda") and many of the industry's top writers, including Jeffrey Nachmanoff ("The Day After Tomorrow").

Prior to joining Mandeville, Lieberman acted as Senior Vice President for international finance and production company Hyde Park Entertainment, which produced and co-financed such films as "Anti-Trust," "Bandits" and "Moonlight Mile."

Lieberman established himself at international sales and distribution giant Summit Entertainment, where he moved quickly up the ranks after pushing indie sensation "Memento" into production and acquiring the Universal box-office smash "American Pie."

In 2001, Lieberman was named one of the "35 under 35" people to watch in the business by *The Hollywood Reporter*.

Lieberman holds a B.A. from the University of Pennsylvania.

**WILLIAM FAY (Executive Producer)** attended Stanford University and enrolled in the UCLA Film School, where he directed "There Will Come Soft Rains," winner of the Morrison Award for best student film. He has served stints as production executive for New World Pictures, Film Finances Limited and as president of Centropolis Entertainment. He is currently President of Production for Legendary Pictures.

Fay also wrote the screenplay for the sci-fi feature "Rebel Storm." He executive produced "The Patriot" and the box-office phenomenon "Independence Day." Fay's other producing or co-producing credits include: "Eight Legged Freaks," "Godzilla," "The Hunted," "Bad Girls," "CB4," "Equinox," "White Ghosts," "Quiet Thunder" and "Jake Speed."

Television credits include "The Visitor" and "Caught in the Act."

**MATTHEW CARROLL (Executive Producer)** is currently serving as Tim Allen's production partner at the Disney-based company Boxing Cat Films. He began working with Allen six years ago as a Director of Development after stints with Oliver Stone, Acappella Pictures and Initial Entertainment Group, switching companies and jobs while making the monumental leap from intern...to assistant...to reader.

Carroll joined Allen and Boxing Cat in the summer of 1999, when the company became heavily involved in the development of "The Santa Clause 2" on which Carroll served as an associate producer. Following THE SHAGGY DOG, Matt and Tim together wrote on the



Revolution movie “The Return of Zoom,” in which Tim will also star, which will be released in August. And currently, Tim and Boxing Cat and Matt are working on “The Santa Clause 3” for this coming Christmas. Additionally, Carroll oversees the creative development of Boxing Cat’s slate of projects, ranging from a half dozen active studio projects to another half dozen smaller-budget passion projects of Allen’s.

**GABRIEL BERISTAIN B.S.C./A.S.C. (Cinematographer)**, born in Mexico, grew up in a theatrical family. His father, Luis Beristain (Luis Bunel’s “Exterminating Angel”) was a popular Mexican actor. His own interest in filmmaking sparked when he became actively involved in the independent-film movement.

In 1977, Beristain moved to Europe, where he worked as a documentarian and news cameraman following political, social and ecological issues. He settled in England, where he attended The National Film and Television School. In 1987, he was honored with The Silver Bear at The Berlin Film Festival for his photography for Derek Jarman’s “Caravaggio.” Noted for his skill with action, Beristain’s credits include “The Ring Two,” “Blade: Trinity,” “S.W.A.T.,” “Blade II,” “Dolores Claiborne” and “The Spanish Prisoner” for director David Mamet. He also recently shot “The Sentinel” for New Regency and the upcoming “The Invisible” for Spyglass Entertainment.

**LESLIE McDONALD (Production Designer)** recently designed the features “Hollywoodland,” “Confessions of a Teenage Drama Queen” and “Intolerable Cruelty.” Other credits include “Snowday,” “Jingle All the Way” and “Indian in the Cupboard.”

As an art director, McDonald’s credits include: “Minority Report,” “Forrest Gump,” “The Hudsucker Proxy,” “Bugsy,” which garnered an Academy Award® for Art Direction, “Barton Fink,” “The Grifters,” “Miller’s Crossing” and “Field of Dreams.”

**NED BASTILLE A.C.E. (Editor)** has been working in film since the 6th grade when he filmed a salt-and-pepper-shaker battle in the den of his suburban Boston home.

Opting for fine arts over marine biology, Bastille majored in painting and film at Rhode Island School of Design, with forays into electronic music and radio broadcasting. After an early career as a television news cameraman and a sound mixer, he settled in New York, editing and producing documentaries on such subjects as: zydeco music, British eccentrics, serial killers and alligators in the basement. His documentary credits include Al Pacino’s “Looking for Richard.” He then segued into feature films, editing “Varsity Blues,” “Ready to Rumble,” “Hardball” and “The Perfect Score,” all in collaboration with director Brian Robbins.

**MOLLY MAGINNIS (Costume Designer)** is the daughter of a lawyer father and a concert-pianist mother. Her interest in clothing began very early when she sketched fashions for a popular cartoon, “Millie the Model.” Maginnis received a BFA in Painting from Washington University in St. Louis and an MFA from Carnegie-Mellon University in Pittsburgh.

Upon graduation, she moved to New York, where she designed plays, ballets and opera. She pursued her interest in film beginning in 1983, with credits that include: “Broadcast News,” “Miss Firecracker,” “Sister Act,” “As Good as It Gets,” “Life as a House,” “Mighty Joe Young”

and “In Good Company.” She has also created the look and style for such television series as “Spin City” and “Jack and Bobby.” Her upcoming work can be seen in “Flicka,” a Twentieth Century Fox production, and “American Dreamz” for Universal.

**JOHN BAKER (Special Effects Supervisor)** attended the University of Delaware and got his start on the East Coast working on such films as “Dead Poets Society,” “Avalon” and “The Silence of the Lambs” before heading west to further his career. His many credits include “Flightplan,” “Meet the Fockers,” “Matrix Reloaded,” “Dickie Roberts: Former Child Star,” “Big Fat Liar,” “Imposter,” “Bubble Boy,” “Lost Souls,” “The Cell,” “Blue Streak,” “The Thirteenth Floor,” “Playing by Heart,” “Soldier,” “Godzilla” and “Volcano.”

**STEPHEN ROSENBAUM (Visual Effects Supervisor)** has been creating visual effects for twenty years. He was one of the original members of the Computer Graphics Department at Industrial Light & Magic where he worked on five Oscar®-winning films.

Rosenbaum won an Academy Award® and a BAFTA Award for his work on “Forrest Gump.” He is a member of the Academy of Motion Picture Arts and Sciences and a founding member of the Visual Effects Society, where he is currently a member of the Board of Directors and Chair of the Standards and Practices Committee. Among Rosenbaum’s more recent credits are: “I, Robot,” “X-Men 2: Men United,” “K-19: The Widowmaker,” “Big Trouble,” “The Perfect Storm,” “Snow Falling on Cedars” and “Contact.”

**MARK FORBES (Head Animal Trainer)** grew up in Southern Oregon and moved to Los Angeles in 1984 to attend the Exotic Animal Training and Management Program at Moorpark College. After graduating, he worked in the Dolphin & Sea Lion show at Knott’s Berry Farm for a year and a half. In 1987, Forbes started working for Birds & Animals Unlimited as an animal trainer in the Universal Studios “Animal Actors Show,” which he later managed for four years. He is currently the General Manager of Birds & Animals Unlimited.

Forbes quickly began television and film work. He trained Dreyfuss, the long-running character in the television show “Empty Nest.” His first major character in a feature film was Pongo in “101 Dalmatians.” Forbes has displayed his skills as head trainer on films such as “Garfield,” “102 Dalmatians,” “Homeward Bound II” and “Wonder Boys.” He has also been the Animal Coordinator, overseeing all of the animal work on “Dr. Dolittle,” “Dolittle II,” “Hidalgo,” “Because of Winn Dixie” and “Garfield II.”

Information contained within as of February 22, 2006.

We, Buena Vista Pictures Marketing, grant you, the intended recipient of this press kit, a non-exclusive, non-transferable license to use the enclosed photos under the terms and conditions below. If you don't agree, don't use the photos. You may use the photos only to publicize the motion picture entitled "The Shaggy Dog." All other use requires our written permission. We reserve the right to terminate this license at any time, in our sole discretion, upon notice to you. Upon termination, you must cease using the photos and dispose of them as we instruct. You are solely responsible for any and all liabilities arising from unauthorized use or disposition of the photos. This press kit is the property of Buena Vista Pictures Marketing and must not be sold or transferred. ©Disney Enterprises, Inc. All rights reserved.